This is a scan of a notebook, *Louise Dahl's Class Notes (c. 1914-1922)*, from her time as a student at the San Francisco Institute of Art, California School of Design (later the San Francisco Art Institute). The original can be found in the Louise Dahl-Wolfe collection at the San Francisco Art Institute Legacy Foundation + Archive (SFAI.045.Dahl-Wolfe, Louise).

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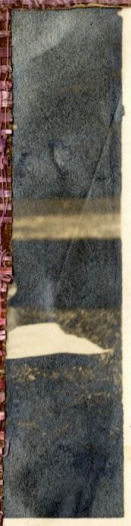

Louise Dahl.

S.f.I.A.

Cal. Mason Str.

ARCHITECTURE is the RECORD of MAN's DEVELOPEMENT
MAN's FIRST PURELY human REALIZATION WAS of—
The value of MATERIAL POSSESION's - FOR which he
WENT INTO The WILDERNESS TO CONQUER & TRADE.
His next step WAS The AWAKENING & of FEAR—
OR Respect FOR The MYSTERIOUS, UNACCOUNTABLE,
FORCES IN NATURE, the beginings of Religion
AND The voluntary CONTRIBUTION of his finest
MATERIAL POSSESION in The glorifacation of these
FORCES. TRADE SUBDUES The WILDERNESS - & SCIENCE
with ART builds Therein Temples To the IDEAL.
Ape man - multiplied his power & comforts by the
ACQUISITION of better & MORE effective weapons —
continued & improved upon CAVE — INTERCHANGE
of IDEAS with neighbors — Community grew
with INCREASE of INDIVIDUAL POWER - & developed
sentiment OR Clan Spirit. Newly evolved MAN
became Chief OR King. His SENSE of IM-
PORTANCE EXPANDED - he CONSIDERED The
GREAT FORCES of NATURE To have SOME
DIRECT PERSONAL RELATION To himself.
What They WERE he DID NOT KNOW—

& naturally enough took them for enemies — when he found his weapons were of no avail against them - he grew more afraid and invested them with powers & personalities they did not possess.

Mans next idea was to propitiate the unknown powers — A plan doubtless originating in his domestic experience. Logically his first thot was to offer food — In order that it should not fall into hands it was not intended & the powers be unappeased, he chose for it a secret place in the forest, open to the sky & as far above ground as he could raise it with stones. First altar or beginning of a church. Visits became more ceremonious — as his imagination created greater demands of the unknown power — & thus grew the formalism of religious worship —

We find at the birth of race man going abroad among other men — to subdue the wilderness and to trade.

and science, The constructive intelligence - building Temples for the worship of the IDEAL

Until the 15th century of our own era The GREAT Temples To the IDEAL were actually Religious edifices. - From earliest Times A Domestic IDEAL existed & expressed itself in Dwellings - which have been enlarged, improved & beautified Thru the Ages To this DAY - as the Domestic IDEAL rose & expanded. LATER came The Civic & NATIONAL IDEAL & others of lesser importance, All of which have called To their Glorification The service of science in The creation of special, TRIBUTARY ARCHITECTURE.

IDEALISM is the MASTER passion of the RACE - & levies Tribute of the best from the RACE in every field. In so DOING it begets the creative faculty, which in TURN, operating UNDER The inspiration of an IDEAL with enthusiasm, ADDS The element of beauty, we call ART.

they have converted certain psychological tendencies which could have produced useless symptoms or destructive actions into valuable productions. Strong capable persons often state that they know they could have been equally capable of a wasteful destructive life.

This utilization of the energy or libido freed by removing the repressions and the lifting of infantile tendencies & desires into higher purposes & directions suitable for the individual at his present status is called sublimation

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As long as we think directedly we think in others & speak to others - (a more very intensive train of thinking works itself out more & less in word form, that is if we want to express it to teach it, or to convince any one of it)

Two forms of thinking - phantasy & directed -

Directed thinking is troublesome and exhaustive - creates innovations adaptations, masters reality & seeks to act upon it.

Phantasy thinking goes on without trouble, spontaneously so to speak with reminiscences - it turns away from reality, sets free subjective wishes, & is in regard to adaptation wholly unproductive. (Science best expression of directed thinking)

The phantastic thinking presupposing that it were not constantly corrected by the adapted thinking must necessarily produce an overwhelmingly subjectively distorted idea of the world - this state of mind is infantile - It lies in our individual part & the part of mankind.

The perpetual hesitation of the neurotic to venture upon life is easily explained by his desire to be allowed to stand still so as not to take part in the dangerous battle of life -

Whoever removes the demand to experience must stifle in himself the wish for it - a deep one a sort of self murder -

from Cicero—

From the good proceed desire & joy
joy having reference to some present good and desire to some future one— but joy & desire depend upon the opinion of good— therefore as soon as anything has the appearance of good nature incites us to endeavor to obtain it. Now when this strong desire is consistent & guided by prudence it is called volution— volution is reasonable desire— but whatever is exerted too violently in opposition to reason, that is lust or an unbridled desire which is discoverable in all vices—

It is rather the incapacity to love which robs mankind of his possibilities— This world is empty to him alone who does not understand how to direct his libido towards objects & to endow them alive & beautiful for himself for beauty does not indeed lie in things but in the feeling we give them.

The religious myth meets us here as one of the greatest and most significant human institutions which despite misleading symbols nevertheless gives man assurance and strength so that he may not be overwhelmed by the monsters of the universe.

The longing of the child for the mother is a hindrance on the path to this, taking the form of a psychological resistance, which is expressed empirically in the neurosis by all manners of fears that is to say, the fear of life. The more a person withdraws from adaptation to reality and falls into abstract inactivity the greater becomes his anxiety which besets him, at each point a hindrance in his path the mother then abnormal tenderness with which she pursues her child even into adult years — gravely injures it by prolonging the infantile state —

The retrospective longing acts like a paralyzing poison upon energy and enterprise.

It is our own repressed and unrecognized desires which fester like arrows in our flesh — the corrosive and painful arrows do not come from without than gossip which only attacks externally

but they come from ambush from our own unconscious.

Life calls him forth to independence and he who gives no heed to this hard call because of childish indolence and fear is threatened by a neurosis and once a neurosis has broken out it becomes more and more a valid reason to escape the battle of life and to remain in all time in the morally poisoned infantile atmosphere —

The entire libido is demanded for the battle of life & there can be no remaining behind. Indolence is the beginning of all vice — the last liberation is then regular work. Work however is a salvation only when it is a free act & has in itself nothing of infantile compulsion.

It is the sexual libido which forces the growing individual away from the family — if this necessity did not exist the family would always remain clustered together in a united group.

The Myst of psychoanalysis has frequently been wrongly understood to mean the renunciation or the gratification of the ordinary sexual wish while in reality, the problem is the sublimation of the infantile personality, or a renewed psychologically a resurrection + rebirth of the infantile hero. In psychoanalysis the infantile personality is defined as libido fixations in a natural manner - the libido which is thus set free serves for the building up of a personality matured and adapted to reality who does willingly and without complaint everything required by necessity.

It is the chief endeavor of the infantile personality to struggle against all necessities and to create coercions in itself where none exist in reality

From
Psychology of the
Unconscious by
- Jung -

Dementia praecox patient seeks to leave the world and regain de negativity of childh

Predominance of phantastic thought of the infantile in sexual problems dementia praecox -

The objective-minded person is positive - the subjective minded person is negative. The negative man lies to spend his life in misery trying to ward off evil trying to get out of trouble, trying to obey the law, ever on the defensive - the best that can be said of him is that he has done no harm. The positive objective minded man does not worry about how to be good how to be true how to be intellectual artistic & religious but he does something he forgets self & becomes engrossed in present opportunities.
The subjective minded man wastes life waiting opportunity in fear & self defense.
"If at first you don't succeed
Quit fail again —

There is a way of looking at our poverty, our plainness of feature our lack of mental brilliancy our humble social estate, our unpopularity our physical ailment which instead of making us

the mistakes we make, the foolish words we say, unfortunate investments into which we get drawn, the failures we experience all may be transformed by the Store formula into spurs to greater effort & stimulus to wiser deeds in days to come. Simply to shift the emphasis from the dead external fact beyond our control to live factors which always present itself within & the circumstance that can make us miserable simply does not exist, unless it exists by our own consent within our own minds. This is a lesson well worth spending an hour with the Stories to learn once for all. Intellectual beings - social beings moral beings, aesthetic beings religious beings - bodily beings

Extracts from "Light of Day" – John Burroughs

Science – in the broadest sense – is simply that which may be verified :– but how much of that which Theology Accepts & goes upon is verifiable by human Reason or experience ?–

Theology for most part adopts the personal point of view – The point of view of our peronal wants– fears – hopes – weaknesses – & shapes the universe with man as the centre. It is the daughter of mythology & has made the relation of the unseen powers to man quite as intimate & personal.

Science recognizes the religious instincts in man as part of his permanent nature & looks upon the great systems of religion – Christianity – Judaism – Buddhism – Mohammedanism – The Polytheism of Greece – Rome & Egypt – as its legitimate out-growth + flowering just as

gentleness - mercy - charity
purity - His life & death DO
inspire MANKIND These Things —
fill Them with noble IDEALS —
He was a soul impressed - That
The KINGDOM of heaven is NOT
A PLACE but A STATE of MIND.
COMING TO Jesus is COMING TO
OUR better - TRUER selves conforming
OUR LIVES TO The highest IDEAL.

much as the different floras & faunas of the earth are the expression of one principle of organic life. All these religions may be treated as false – or all of them treated as true ;– what we cannot say, speaking for all science, is, that one is true + all others are false.

To science they are all false as to their machinery but all true in regard to the need they administer –

Science knows God-too as a law – or as a force & vitality which pervade & uphold all things: it knows Jesus as a great teacher & propet & Saviour of men – By his unique & tremendous announcement of the law of love – & the daily illustration of it in his life –

Salvation by Jesus – is salvation by self-renunciation

— Developement of Mind —

Developement of Mind parallels That of body — whatever the ultimate relation of the mind & body may be — There can be no reasonable doubt — That the Two develope Together from The germ —

The origin of mind or soul is great discussions for philosophers & Theologians — Early hypothesis known as — "Metempschosis" or transmigration of one soul to body of another — reached great Developement in India — Buddist belief — also part of Egyptian religion — They believed that The # of souls were a constant one — souls were neither made or destroyed but at birth a soul That once tenanted The body of another enters The new body — This doctrine repudiated by Catholic Church.

They beleive GOD creates new soul for each body—

But TERTULLIAN taught that souls were generated from souls of the parents like the bodies — This is known as "TRADUCIANISM" condemed by the ROMAN CATHOLICS — This doctrine comes near the TRUTH — But we know the only scientific position is the MIND (OR SOUL) as well as the body developes from germ cell—

— HEREDITY & ENVIRONMENT—

Unquestionably the causes of developement are found not merely in the germ but also in the environment — not only INTRINSIC but also in the EXTRINSIC forces — but the guiding factors are in the main intrinsic & are present in the organization of the germ cells — one egg developes into a worm — another into a sea-urchin — fish etc.

difference of egg - is determined by conditions INTRINSIC in the egg rather than environment -

The person developes & dies in each generation - The germ plasm is the continuous stream of living substance which connects all generations -

The germ cells are individual entities - & after the fertilization of the egg the new individual thus formed remains distinct from every other individual

Parents do not transmute their characters to their offspring but their germ cells in the course of long developement give rise to adult characters similiar to those of the parent -

In the same environment one egg becomes a chicken - one a frog - a duck etc. One a tall man - one a short man - since these may occur

in the same environment — they must be due to difference in germ cells—

Francis Galton first brought order from chaos by dealing with traits or characters singly instead of treating all together—

Wherever the differential cause of a character is a germinal one the character is inherited but if the character difference is caused by environment then it is not inherited—

Some offspring inherit from distant ancestors — sometimes actually new characters arise in descendants which were not present in ascendants but which are there after inherited—

Many differences between parents & offspring due to environment & not heredity—

— Racial characters —

All peculiarities which are characteristic of a race species — germs — class are of course inherited — The chief characteristics of every living Thing are unalterably fixed by heredity —

Every living thing produces offspring of its own kind —

— Morphological features —

Hereditary resemblances are especially recognizable in the gross- & minute anatomy of every organism in form structure location — size — color — Great or small statures show in certain families — Color of the skin — color of eyes — are in general like those of one or more parents or grandparents — Facial features also characters of families —

Many abnormalties are inherited such as- polydactylism- syndactylism- brachdaclylism- achondroplasy- myopia (elongated eye balls) glaucoma - otosclerosis but many abnormal conditions are due to abnormal environment.

Developement of psychical processes- in ontogeny & (phylogeny = Evolution of race or species)

All living things including germ cells & embryos show-

I- Differential sensitivity
Different responses to different stimuli of kind or quality-

II- Reflex motions-
Relatively simple automatic responses

III- Organic Memory
Results of previous experience registered in general protoplasm-

IV- Adaptive responses-
Results of elimination of useless responses
Thru Trick & error-

V- Varied responses-
Dependent upon conflicting stimuli
& physiological states-

VI- Identity-
Continuity of individual organization

Mature forms of Higher animals
show-

I- Special senses & sensations
sensations are the elements of mind-

II- Instincts (Inherited)
Habits (acquired) complex reflexes
involving nerve centers-

III- Associative memory-
Results of experience registered
in nerve centers & association tracts-

IV- Intelligence & Reason-
Results of trial & error plus
associative memory i.e.- experience

V- Inhibition- Choice - will
Dependent on associative memory-

Books -

Heredity & Environment - Conklin

or Intelligence - Reason

VI - Consciousness

Continuity of Memory - In-

Telligence - Reason - Will.

Decorative Design.

Rhythm - - - - -

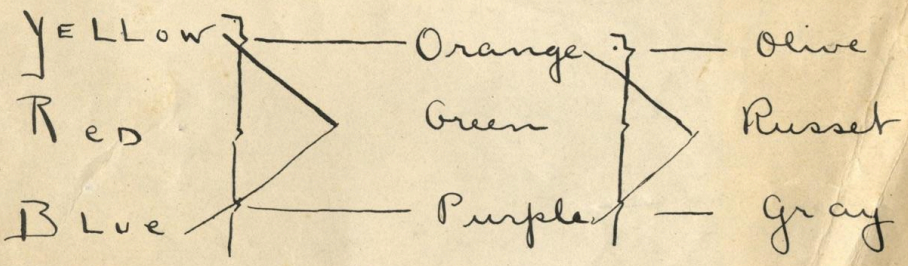
Opposition - - - - - -

Subordination - - - -

Symmetry - - - - -

Balance

Radiation



Rhythm.

In the study of music and literature certain rules and principals are followed to produce that which is best in those arts. In the study of design and painting are guided by some of the same principals the violate

of which will produce disharmony
In design most important of these
are - above examples. Examples of
the rhythm have been left for
us to study in the borders made
by nations of the past. The Egyptian
wave and lotus borders, the Greek
fret, and the Roman egg and dart
borders are examples, Rhythm in
design is obtained by drawing
lines of the design motive so that
they carry pleasant movement from
part to another at the same time
being related to each other. The
motive may be in continuous
or by the motive may be
placed at certain intervals of space.
It depends on the choice of this
space as to how pleasing the
design will appear. Again the
border need not be a repetition of
one form only but may

This will give variety
choice and invention will de-

Radiation.

Radiation may have various forms of expression for which all may be accounted for in nature. Flowers, leaves, shells, wings and feet of birds are examples of radiation.

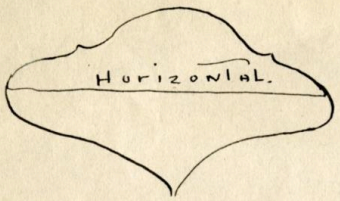
Radiation may be from a point, vertical line or horizontal line. Often the point of radiation is entirely out side of the object or design, but the lines within are governed by this invisible point of radiation and if converged would meet at this point.

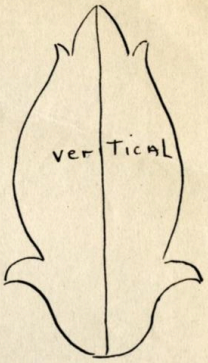
Radiation produces unity in design. The lines through out a design have but few sources when based on radiation, thus preventing confusion and distraction of line. It would be found that radiation is the governing principal of beautiful drapery lines and that many of our great paintings are based on lines of radiation.

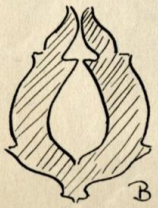
Some pictures have points of radiation entirely outside of the picture

Some pictures having their points of radiation entirely outside of the picture and others having their points within. Throughout all nature it has been observed that fine curved present themselves. These curves have been termed by Ruskin as the "Infinite Curve." It has also been called the "The Curve of Force." It is the line which nature invariably employs when strength is needed combined with beauty.

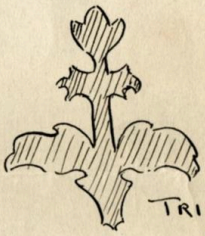
A straight line indicates rigor and strength. A curve shows another force has played upon a straight line to change and modify its force. When we have in a line this combination of strength and force on one hand and by its gradual yielding to grace and delicacy on the other, we will have the most beautiful curve it is possible to draw. Thus each line in our problem of radiation should be a "curve of force." Problem:- Design bellows. Based on Radiation - adaptable to carving on tooled leather - Work out in crepe or brown paper.



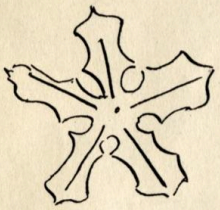


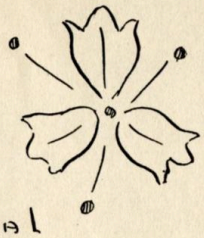


Bi-symmetrical.

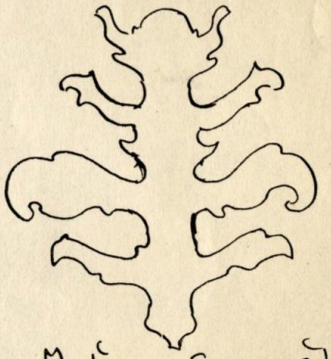


Tri-symmetrical.





Radial Forms in Symmetry.

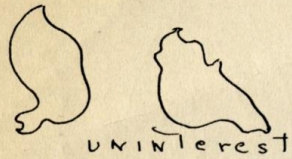


Multi-symmetrical.

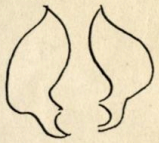
52 52 52

25 25 25

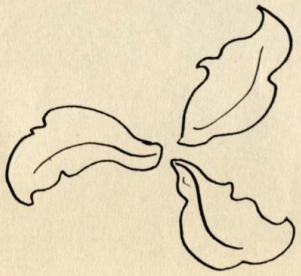
Symmetrical Numerals.



Uninteresting spots



Improved by symmetry.



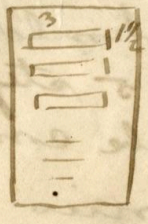
NOTAN.

3 values.

Value scales may be made by taking intense black and pure white and making tone gradations or altogether, or 9, 7 or 5 steps whatever number is selected the step between colors should be equal selecting value scale of 5 steps then see what 3 values can be combined to make tone harmonies. Arrange 3 tone harmonies. It will be found that any three neighboring values are harmonious. ~~Arrange~~. That any tone in centre part of scale and other 2 tones selected from opposite sides at equal distance from centre tone will be also harmonious. Three tone are all that are needed to produce good tone work in design. It is basis of tone etchings, charcoal sketches or wash drawings.

PROBLEM — Selecting a design outline arrange in three values as follows, dark, half, and light.

Then a second arrangement of
half - light - white. A third
black - dark - half. The three
values in each claiming to oc-
cupy same relation as regards
location. - 11 shades.



Balance.

In nature as in fine original design we find that actual symmetry often gives place to a more subtle type of balance. Instead of having opposing forces of line form whether they differ in tone, measure or color.

Balance may be symetrical, diagonal or alternate. Examples of which are shown. Take any defined space such as a panel, tile, or border to be filled with a design. In placing your principle mass instantly you feel that it must be balanced by a corresponding mass or its equivalent. These masses or parts of the design that are put in opposition produce the purpose of centre balance. The exact choice of this distribution of the centre balancing masses must as a rule be a matter of personal feeling, judgement and taste. We must consider the principle of balance in design very much as we would

Think of the laws of physical balance

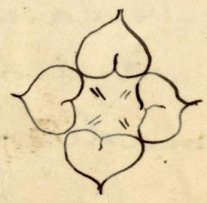
Take an ordinary balancing scale and put a heavier weight in one than the other and its equilibrium is destroyed. Two children on a see-saw, one is heavier than the other causing one to go up. Now if the board is unequal so as to give the lightest child more board from its point of rest, the point of equilibrium is again restored.

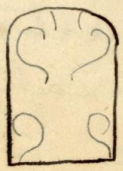
Thus in design a mass of dark may be balanced by a mass of one half shade if the half shade is twice as large.

Again two spots are balanced by a single mass (~~of one half~~) equivalent in area to the spots. Two spots in the same square are diagonal to each other; a line drawn from the center of each and divided in the center. This gives the point of equilibrium. Two spots: one twice as large as the other. ~~We now~~ A line is ruled from one spot center to the other. We now divide that line at a ratio of one to two or into three, reversing

to that out line near which it is situated. This principal will keep designs from appearing to have been dropped into space without previous knowledge of what that space was to be. Plan design so that it richly fills space. It should not be crowded nor should there be too little design for the space. Consider the white or the back ground to be as much value as the medium that it is placed upon it. The best designs are those where the spaces between the drawn parts are equaly ~~tug~~ interesting.

Problem: — Within an arched rectangle 8" x 14" draw a design in outline that will fill the space accordingly to the above principals using a plant form.





Decorative Design

Importance of line in design.

Good design depends largely on the use of lines and a rendering of lines as regards character and direction which is most important. The chief elements of beauty in architecture, metal work, etching, is line design and. Drawings are dependent largely on the kind of lines used as well as its choice of direction. Line beauty may mean harmony of combination lines as peculiar, the quality imparted by special treatment. A line of force a line of character or a fine line does not necessarily mean a smooth line. A ruled line is smooth but is not artistic because it is mechanically produced. Expressive lines are not made by mere momentum but by force of will controlling the hand.

Wavering lines are not defective but are often used to give certain character to the line. The art student generally draws a subject using a tentative line that is by sketching in lightly guide lines for the main masses then building a sort of scaffolding of light lines to assist the eye in getting the correct outline in place. While this is the method largely used the designer should also acquire the method of direct drawing. It produces certainty of the eye, facility of the hand. The Japanese who draw with a brush have a custom of drawing in a direct manner with preliminary sketching and charm of their work is largely owing to that crisp freeness of touch only possible in the direct method. Some artists produce lines by blocking in masses or forms by a series of ovals. Where these ovals

of circular masses are properly related to each other the outline is then made along the curved edges. Again it is quite possible to work on the same principal but using a structure for rectangular masses. If one has a tendency to use too round lines for form it is well to use a rectangular method to correct this and visa versa.

Problem: - With a brush and ink produce a border line Use curved or straight lines. Avoid spaces - being larger than main design. Make three different divisions of lines with a brush

8" high by 20" long
Charcoal (Bogus paper).